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POETRY.

"Happy at Home."

BY MRS. F. S. OSGOOD.

Let the gay and the idle go forth where they will,
In search of soft pleasure, that syren of ill;
Let them seek her in Fashion's illumined saloon,
Where melody mocks at the heart out of tune;
Where the laugh gushes light from the lips of the maiden,
While her spirit, perchance, is with sorrow o'er laden;
And where, 'mid the garlands Joy only should braid,
Is Slander, the snake, by its rattle betray'd.
Ah! no! let the idle for happiness roam,
For me—I but ask to be "happy at home!"

At home! oh, how thrillingly sweet is that word
And by it what visions of beauty are stir'd!
I ask not that Luxury curtain my room
With damask from India's exquisite loom;
The sunlight of heaven is precious to me,
And muslin will veil it if blazing too free;
The elegant trifles of Fashion and Wealth
I need not—I ask but for comfort and health!
With these and my dear ones I care not to roam,
For, O! I am happy, most "happy at home!"

One bright little room where the children may play,
Unfearful of spoiling the costly array;
Where he, too—our dearest of all on the earth,
May find the sweet welcome he loves at his hearth;
The fire blazing warmly—the sofa-drawn nigh;
And the star lamp alight on the table close by;
A few sunny pictures in simple frames shrined,
A few precious volumes—the wealth of the mind;
And here and there treasured some rare gem of art,
To kindle the fancy or soften the heart;
Thus richly surrounded, why, why should I roam?
Oh! am I not happy—most "happy at home?"

The little ones weary of books and of play,
Nestle down on our bosoms—our Ellen and May!
And softly the simply, affectionate prayer,
Ascends in the gladness of innocence there;
And now ere they leave us, sweet kisses and light
They lavish, repeating their merry "good night!"
While I with my needle, my book, or my pen,
Or in converse with him, am contented again.
And cry—"Can I ever be tempted to roam,
While blessings like these make me happy at home?"

Alphabet of Short Rules.

A ttend well to your own business.
B e punctual in all your engagements.
C onsider well before making engagements.
D o right in all things, without fear.
E nvy no man his apparent prosperity.
F ret not at disappointments.
G ive liberally to the suffering poor.
H old fast your integrity.

I nfringe on no man's rights.
J udge not others severely.
K eep away from evil company.
L end to those that cannot buy.
M ake no display of your charities.
N ever profess what you do not practice.
O ccupy your time in usefulness.
P ay every one their just dues.
Q uarrel not with your associates.
R emember your dependence on Providence.
S trive to promote the happiness of others.
T reat every one with civility.
U se the things of this world with discretion.
V ilify no person's reputation.
W atch against every temptation.
X-amine your own character.
Y ield not to the persuasion of the vicious.
Z ealously pursue the path of duty,
& hope for everlasting joy.—*Morning Star*.

EPIGRAM.

A doctor well skilled in the medical art,
'Mongst others for England resolved to depart,
And leave his domestic concerns;
"But what will become of the patients the while?"
"Oh, fear not," a neighbor replied with a smile,
"They will live—till the doctor returns."

A London poet, some years ago, offered fifty pounds
for a word that would rhyme with "porringer." This
was done about the time the Duke of York married
the Prince of Orange. The next morning after the
offer, a paper contained the following:

"The Duke of York a daughter had,
He gave the Prince of Orange her,
You see, my friend, I've found a word,
Will rhyme with yours of "porringer."

THE PIANO.

CONTINUED.

39. TO PUT ON A WIRE. Twist it first, then hook
it on the hitch pin, and wind it round the rest pin:
this last operation must be performed so as to keep the
wire from slipping.

40. PROPTICKS Are screwed to the inside of each
case end—notches are cut in the top to receive them.

41. LOCK, KEY, ESCUTCHEON, LINK PLATE. The
lock is screwed into a cavity cut out of the lock board,
opposite the centre of the keys; an escutcheon is fixed
into the exterior through which the key passes. The
link plate is let into that part of the case correspond-
ing with the lock.

42. VENEER Is used for the blocks, name board,
cheeks, and sometimes for the exterior of the case.

44. BEADING. The mahogany slips round the belly
and corner fret are generally termed beading or beads.

45. SPRINGS Are used for the hoppers and damper
lever rail; the spring for the latter is fixed in the bot-
tom, the other end bearing on the lever rail.

WOOD GENERALLY USED IN THE CON- STRUCTION OF THE PIANO.

1. The long or front block, and the right end block,
are usually of beech or wainscot, veneered with sycam-
ore, mahogany, &c.
2. The keys of lime tree.
3. The hammer shanks of mahogany, lime, sycam-
ore, or pear tree.
4. The hammer heads of lime tree.
5. The blocks of mahogany, lime tree, &c.
6. The hoppers of lime tree, mahogany, sycamore,
&c.
7. The key frame, front rail, balance rail, and cross

rails, of wainscot; the end rails, and back rail, of
deal; the cheeks of mahogany.

8. The upper hammer front rail of mahogany.
9. The back upper hammer rail, under hammer rail,
and damper lever rail, of deal.
10. The bridges of sycamore or beech.
11. The damper levers of lime tree, mahogany, and
sycamore.
12. The damper heads, buttons, and socket, frets,
slip near the rest pins, of sycamore or lime tree.
13. The bottom of the case should be of three-inch
deal, with the doubling.
14. The back of deal or wainscot.
15. The left end block of deal, veneered with ma-
hogany.
16. Front and ends of mahogany, or veneered.
17. The whole exterior, with or without the back,
is often veneered.
18. The legs and pedal foot of mahogany.
19. The name board of deal, mahogany, or wain-
scot, veneered.
20. Front slip or key slip, mahogany.
21. The bead round the belly, mahogany.
22. The bracing of deal.
23. The bracing over the left extremity of the belly,
mahogany or wainscot.
24. The cheeks of the case, near the name board, of
mahogany, veneered.
25. The front surface of the keys, of ivory or
ebony.
26. The desks of mahogany.
27. The frets of mahogany, &c.
28. The brackets for the propsticks and shade, of
mahogany.

ON TONE.

The tone of the Pianoforte proceeds from so many
different causes, that a knowledge of the whole
mechanism of the instrument is absolutely indispen-
sable to ascertain the probability of the duration of
any particular quality it may possess. A performer
on the Piano may say what quality of tone pleases him,
and select one accordingly; but to affirm that such
quality will continue, is totally beyond his capacity,
unless he be acquainted with the following particulars;
and I think I may safely assert, that not one teacher
in twenty understands the mechanical department of
the Pianoforte.

ON REGULATING.

The Defects that generally occur in the Modern
Square are as follows:

KEYS STICKING.

Keys stick from the following Causes:

1. When the pin is too tight in the mortices, file it.
2. When the hopper spring is too strong; weaken
it.
3. When the hopper is rough in the part that touches
the under hammer; sand paper it, and black lead it.
4. When one key sticks to another, consider
whether the pins are in a proper position; if so, plane
a little off the key or keys, or if the key is consider-
ably warped, bend it back with a warm iron; press it
very gently, for fear of the mortice, where the key is
weak.
5. When touching the front slip, which, in that
case, must be reduced in thickness.
6. When a pin, needle, or any other detached sub-
stance, is between two keys.
7. When a key touches the cheeks of the key
frame.
8. When it touches the cheeks of the case.
9. When it touches the pillars of the hammer
rail.
10. When any glutinous substance is under it, or
betwixt two keys.
11. When the leather on the under hammer is

rough or too loose.

12. When the key is too light behind the balance rail.

To open the mortices or pin holes, a very fine key file must be used—a flat one for the square hole, and a round or rat-tail file for the round hole, under the key;—they must be used very carefully. A key is frequently spoiled by injudicious management; for if the pin holes are too large, a rattling will certainly ensue. Most persons, ignorant of the whole apparatus of the key, immediately proceed to widen the holes, without examining whether the defect is not elsewhere. The key must be taken out with caution; draw the front block or blade of the hopper forward with your finger, to prevent its touching the under hammer; while with your other hand you gently lift up the key, and pull it out: the same care is requisite in replacing it.

THE KEYS RATTLE, CLICK, &c.

From the following Causes:

1. When the pin holes are too large; you must wedge the key on each side of the mortices; when all the keys rattle from that defect, it is sometimes better to introduce thicker pins.
2. By friction of one key against another. This is remedied as explained in the last page.
3. By friction of the key against the front slip.—This defect is likewise provided for in the last page.
4. The friction caused by a key against one of the pillars that support the hammer rail. Remedy it as on the other side.
5. When the cloth or baize under the key is not sufficiently soft; or when.
6. Some hard detached substance lies between the key and the cloth or baize.
7. When the key touches the balance rail, file it underneath.
8. When the ivory or ebony is loose, re-glue it.
9. When the lead is loose, hammer it till firm.
10. When the key is unsound, glue it.
11. When the front block or bracket is loose, glue it.
12. When the key frame is not firmly attached to the bottom, first examine the screws; if they are tight, glue some brown paper betwixt the rail and bottom where the vacancy occurs. If the screws do not hold, introduce larger ones.
13. When a loose splinter is in the pin hole.
14. When a pin is rough, file it at or near the head.
15. When the metal of a pin has communicated itself to the hole, which has become too hard, file it.
16. When the further end of the key touches two damper levers.
17. When a key touches a cheek of the hammer rail.
18. When a key touches a cheek of the case.
19. When the key touches the name board: the latter should have cloth under it.
20. When the leather at the further end of the key is too hard, it rattles against the damper lever.
21. When the ivory or ebony touches that of the next key, file it as smoothly as possible.
22. When the further end of the ebony touches the front of the name board, saw or file it off as carefully as possible.
23. When a key touches any hard substance at the further end, near the damper lever.
24. When any hard detached substance is on a key.
25. When a hopper or hopper guard is loose.

NOISE IN THE HOPPERS

1. Is caused by the friction of the spring against the groove.
2. By looseness of the spring.
3. By looseness of the hinge.
4. By looseness of the check.
5. By looseness of the tennant.
6. By looseness or unsoundness in the blocks.
7. By roughness of that part which touches the under hammer.
8. By touching the next hammer.
9. By a sudden blow against a hard under hammer.
10. By touching the next hopper.
11. When the cloth is too hard.
12. When the pin is loose.

NOISE IN THE UPPER HAMMERS

1. Is caused by looseness or unsoundness of the hinges.
2. By hardness of the leather under the block.
3. By some detached hard substance betwixt, upon, or under the hammer.
4. By looseness or unsoundness of the head.
5. By friction of the head against the damper socket.
6. By unsoundness of the shank.
7. By the friction of loose glue against the hammer rail, near the hinge.
8. By looseness or unsoundness of the block.
9. By looseness of the leather under the block.
10. By the friction of one shank against another.
11. When the upper coat of the hammer is too hard, if there is sufficient substance, prick it with a marking awl. If there is no substance in the leather, it must

be replaced.

12. When a hammer in the box action touches the long block or the belly.

A RATTLING OR NOISE IN THE UNDER HAMMERS.

Mostly proceeds from the same causes as in the upper hammers.

To take off a hammer, the slip must be first unscrewed.

To detach and replace the under hammer rail requires great caution.

NOISE IN DAMPERS

1. Happens when the socket hole is not well lined, or through hardness of the cloth. To remedy this, prick the cloth with a marking awl, or unscrew the damper, and line the socket hole with other cloth, having taken out the old. Paste, gum, or thin glue, will fasten it.

2. When the damper wire is loose in the head, plug up the hole and bore a fresh one.

3. When the damper wire is too close to the string. To remedy this requires much care in bending the wire, or in loosening the cloth from the socket hole, on that side of the damper wire that touches the string. It sometimes happens that the string must be removed from the damper wire, by bending the bridge pins.—This last alternative must be avoided, if possible.

4. When the damper wire is loose in the button, or detached from it. If the wire will not hold, plug up the button hole and bore a new one, or introduce another damper wire.

5. When the whole or major part of the socket holes are misplaced, detach the socket, and place it in a better position, by planing it, or otherwise, as the case may require.

6. When the socket hole is broken, glue some cloth or leather round it.

7. When the damper head touches the shade.

8. When the damper head touches the top.

To be Continued.

Communications.

The following communication, so far as it is just, can do no harm, several errors referred to are chargeable to the printer. It is one thing to discover an occasional mistake in an author and quite another to write a sound article. There is however nothing more than a little dry fun intended:

MR. EDITOR:—I noticed in Number 21, of the Journal, an article headed "Music in America;" if it had been headed Music in Hindostan, I think the caption would have been equally applicable; and if it had been written by an inhabitant of that country it could not have been more faulty, both in respect to its statements and in the barbarous use made of the English Language to express them.

Here is an example of the Author's use of words: "Far from having arrived to a state of optimism Music may be said to be as yet in its infancy." I should judge the Author of the article in question to be in the first stage of infancy if I could be allowed to judge from his present production. But just notice the word *optimism* how execrably fine, what a fit use of the word! Why not say *perfection* and done with it, instead of using a word only proper when applied to Transcendentalism?

Here is another sentence: "Music has received from most of its devotees but the few moments snatched from days already too overburthened with other cares to be appreciated." I am at a loss to see the connection of "to be appreciated" with the rest of the sentence; if it has any perhaps the learned (?) Author will consent to point it out. "An Art must be long and assiduously studied;" (this is a wonderful piece of information!) "and how is it possible for any person, of no matter how great abilities, to obtain even a tolerable proficiency without working for it? This fact (what fact?) is understood by musicians, but misunderstood by all the rest of the world." I must acknowledge, that musicians are the most sagacious class of people in the world if they can understand the fact referred to. "After listening to pieces (pieces of what?) many will mourn their inability to do likewise, (to do what likewise? to listen?) and resolve that a beginning shall be made; but sitting down to the dull work of drumming one, two, three, all enthusiasm vanishes in a moment—(I should think it would; what connection has "drumming one, two, three," with mastering a piece, whether of music or any thing else?) the veil is lifted, the secret of success revealed and it is perceived that what so delighted and transported the soul, (where to?) was not the crude performance of an unprovisatore, but an accomplishment acquired after hours, nay years, of tiresome practice." Wonderful perception! to discover that a piece of music "mastered by long and persevering application," is not a crude performance "but a work of years."

Speaking of the cultivation of music in Germany he goes on in the following strain.—"Thus the better

feelings of the people are brought into vigorous action, a love of home and country generated, entirely unknown to nations noblest with a taste for music, (poor souls!) the social capacities enlarged and strengthened, and greater intellectual acumen acquired." (*Prima facie*) evidence that the author in question is no musician, that is, if his own doctrine is true, and if "intellectual acumen" has anything to do with making a musician.) "These assertions may appear somewhat visionary, (yes, they do, without any doubt,) but according to phrenology (what system of phrenology does he refer to?) next to the poet's pen, and the printer's brush, is the musician's instrument;" (this is the last doctrine I have heard advocated; "Phrenology must be, a wonderful science") "and music not only improves the feelings and makes the heart better, but also cultivates to no inconsiderable degree the intellectual faculties. This truth is understood by France, Italy, and Germany." (Is it not by America, too?)

Here is a modest paragraph. "In music, as in every other art, empiricism is practised and not a few unworthy pretensions to the science are found; (I was never so fully convinced of the truth of the above assertion as when I read the article entitled "Music in America") time, however, places these fellows in their proper places;" (how long before he will get into his proper place?)

"Mention has been made of painting; to which, though music yields the palm, taken as a whole, (this assertion is too absurd to need comment) yet infinitely surpasses it in some of its minor effects."

Here follows a description of the commencement of the Creation—Haydn's we suppose he refers to, although it is difficult to decide from his description.

"If necessary it might be shown exactly what faculties of the brain are called into exercise by the performance of music; but it is not my intention to enter the arena of metaphysical disputation." A modest admission, truly!—If he should enter, "the arena of metaphysical disputation" it would be rare sport, Stewart, Reid and Brown would be obliged to hang their diminished heads and cry for quarter.

Now for some of the poetical—"Music will ultimately obtain its proper situation, its bright is in the ascendant, and ere long will shine with the dazzling lustre of its zenith light."

I will close my letter by transcribing a short sentence for the benefit of Composers. An idea so new cannot fail of being eagerly snatched. "In tones of woe, the minor third has been recognized in those of joy, its corresponding major and in ebollitions of the worst passions can be heard the chord of the extreme flat seventh." O homo eruditissime! O sapientia profundissima!

MR. EDITOR:—Being desirous of submitting to particular notice, all that is meritorious in musical composition, I take this opportunity to recommend the faithful examination of "Warner," a piece of church music published in a late number of the "Musical Gazette." The beauty and grandeur of the music in the first line (which is evidently intended for the "subject") is truly overwhelming: then observe the strictness with which the author adheres to the theme, in the second line, then again, comes a passage, in which his ideas appear to have taken wings and soared to the mysterious attitude of the highest space on the treble staff! And now observe the striking manner in which he curbs, as it were, this attempt of his boundless and vivid imagination to depart from the "chaste and subdued," and resumes a theme which will abide the united criticism of friend and foe. I close by suggesting the expediency of publishing a set of psalm tunes, in which each line shall be exactly the same as the other, which would serve to tranquilize the feelings of the hearers, if not to put them into a sound sleep.

Respectfully,
THOMAS C.

Instrumental and Vocal.

The English Sequential SYSTEM OF NOTATION.

A late English writer introduces a notice of the new notation by pointing out very clearly a multiplicity of objections to the present or common notation of music. Want of room forbids our copying. The Sequential System was published by its inventor, Mr. Arthur Wallbridge in a small pamphlet in 1843. He improved the system and republished in 1844. This excited considerable attention. In August 1845 he delivered a course of lectures on his Sequential system, at Blagrove Rooms, Cavendish Square, Mortimer Street.

The whole notation embraces what he calls Musicography and Musicotipy: a kind of short hand manner of taking down music, from a performance and a new style of printing: the latter of which is more nearly perfected.

The basis of the whole system is the division of all musical sounds into sequential octaves, diatonic and

chromatic, have the lowest.

The staff consists of three lines and the tonic always comes on the space below the lower line, the leading note, always immediately above the staff. The first note of each of the Sequential scales, is F. The chromatic sounds of each octave are represented by numbers 1, 2, 3, and 10, 11, and 12, being so altered as to appear like one figure. The Sequential octaves are numbered ONE, TWO, THREE, and as high as TWELVE. Thus for instance, 2 in the Sequential octave five, would be a definite sound. The numerals are used only to represent the key. The figure 1, at the beginning of a tune, marked ONE, would mean that the tonic was F of the absolute scale; or if marked 2 it would indicate a tonic on F# or G. If marked 5 it would indicate a tonic of A. As we understand it, the following table will represent the system of tonics. The letters are used merely to illustrate the use of the numerals; they seem to be thrown away in the Sequential system.

Letters and Numerals,

| | | | | | | | |
|------|---|---|----|----|----|---|---|
| F | G | A | B | C | D | E | F |
| b | b | b | b | b | b | b | b |
| ONE. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| | 8 | 9 | 10 | 11 | 12 | | |

The next scale would appear thus:

TWO. 1 2 3 4 5 6 7 8 9 10 11 12

Every scale appearing the same, except the mark of TWO, THREE, and it being understood that a figure one always means some F, a figure 2 some F sharp &c.

The author speaks of a "STANDARD SEQUENCE" from which others are reckoned; which we presume is some octave of sounds near the middle of the compass of the twelve sequences. The notes of this sequence are represented by straight perpendicular marks, notes in higher sequences have an oblong square attached at the top to the right; notes in lower sequences, to the left. Sharped notes lean to the right; flatted notes to the left. The notation for all tunes appears the same.

Notes below the staff would always be do: on the first line re, and the key or pitch would be indicated by the numeral.

Music in the minor key, he regards as a temporary departure from the major scale. Minor tunes are distinguished by a curve placed over the sixth of the scale and such accidentals are used as are necessary.

The lengths of notes are indicated by stems, and lines drawn through the stems. The velocity is represented by numbers which relate to the metronome. By the change of the stem, a note is regarded as divided into two or three parts, to suit convenience. He recognizes only two kinds of measure and no varieties.

We do not presume that this system will ever become general, compared with the Phonography of music, it appears to us to be very inferior. In the manner of representing compass it bears no analogy to the present and is more complex and less compact than the Phonography of music. In one respect it is similar:—all keys appear the same, transposition being effected by a change of pitch. It is substantially new in all respects, so that old singers are none the wiser to sing in this way than others. The Phonography of music is adapted to the knowledge of old singers and all that new ones learn in it is necessary for the old way. Not so with the Sequential system. A knowledge of it is useless except for that alone. The Phonography of music presents a simple combination of things known and understood. The Sequential system is a novelty entire. It cannot be read with so great facility as the numeral method, since the same notes may have seven different names:—whereas in numerals no such contradictions exist; a note always has the same name.

A Letter to a Young Piano Forte Player.

CONTINUED.

MY DEAR ELIZA:—

In order therefore thoroughly to understand Piano-forte music, we should consider the different parts of which it is composed. Most good composition have an air and an accompaniment in the treble, and an air and accompaniment in the bass. This is particularly discernable in sacred music, in which the left hand plays a part of equal importance with the right.—Both in the left and right the air should be distinctly marked from the accompaniment by playing the notes of it rather more firmly and loudly than the rest.—The air, or tune of the bass is generally subservient to the treble air, and is that which makes the whole piece proceed in distinct and even measure. Occasionally, the air is played with the left hand, while the right only accompanies; in these instances the bass should sound distinctly and expressively through the treble, but not so harshly or coarsely as to drown its effect.

The art of playing canons and figures consists in giving to each note of the bass the very same expression which marks the same note in the treble. This, as they follow one another at two or three bars dis-

tance, is extremely difficult, but has a most delightful effect. When we are performing a piece with variations, our hearers should be able throughout distinctly to trace the original melody. In playing vocal music, our care should be to adapt the notes to the words, to convey the same idea by the aid of the instrument which was intended to be expressed by the voice.—When you are playing a duet, particularly if the second falls to your share, your style of expression should be carefully adapted to that of your fellow performer, even though it be not quite so good as your own. If, for instance the first part is played in a loud, dashing style, the second should be struck off in a corresponding spirit without, however, running into violence or harshness; and if the first part be somewhat tame and feeble, the tone of the second should be proportionally lowered, so as not to overpower it, the same may be said of playing with the accompaniment of other instruments,—a similar tone of feeling should animate each performer. It is true that the Piano usually sustains a principal part, and might be expected to take the lead; but if you are playing with a person who is not able to adapt his style to yours, you must accommodate yourself to his. You will find this very necessary to be attended to in accompanying a vocal performer; it is provoking to hear a sweet soft voice almost drowned by the clash of the instrument; and it is absurd to hear a very powerful voice accompanied in a timid faltering manner.

I have told you that to play a piece effectively you must comprehend it well, you must also feel it deeply. It is impossible to excite lively emotions in another breast while your own remains untouched. There are two rules which may assist you to attain quick perceptions of what is correct and beautiful, and (with the half of the mechanical rules I have given you) to bring these perceptions about in your own performance. The first is, to cultivate a constant habit of listening to natural sounds. Every thing in nature has a melody which goes to the heart, and from which we may gain some new and delightful ideas. I have called your attention to the songs of birds. Then there is the collecting of flocks, and the looting of distant herds, and the busy hum of insects.

Above all, the modulations of the human voice, afford us a perpetual source of observation. From thence we may gather the expression of every stormy passion which agitates, and every tender affection which soothes the heart. Nor can we listen to the fairy tones of children, their light-hearted carols, their bursts of tiny merriment, their mimic griefs, and simply told stories, without imbibing some new and charming combinations of harmonious expression.

To be Continued.

Bachanalian Glees.

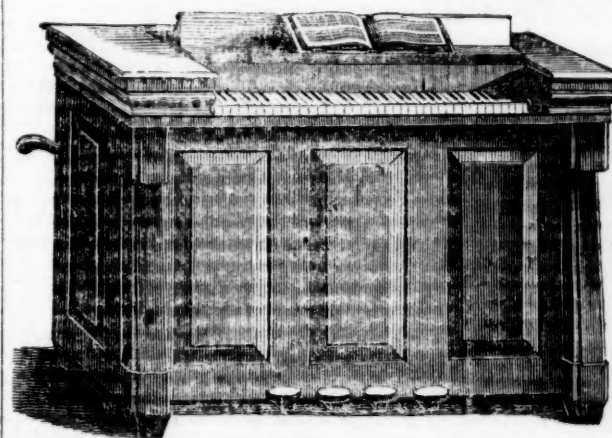
The last century of drinking and debauchery, has given birth to a great many bachanalian songs, which by some of the most eminent musicians have been set to music. The singing of these four-part songs and glees has greatly promoted the vice of intemperance. To them the votaries of popular dissipation cling now, because they teach lessons of drunkenness which are scarcely to be learned in these more sober days and furnish them with stimulants to passion and opiates to the voice of conscience.

Distillers make intoxicating liquors; Rumsellers vend them, and we are sorry to say, that there are some who continue to publish glees and songs done up in books and otherwise, of the most pernicious character. Sentiment the most hostile to Temperance, is clothed with the charms of music and is really at the present time doing much to fan this flame of dissipation. We are not aware that they have been held up together, but there seems to us to be much propriety in considering the distiller, the rumseller and the publisher of bachanalian songs, as being nearly allied in works of intemperance. We cannot and will not, knowingly lend a helping hand in the sale of any such music for the sole and simple reason, that the singing of such songs and glees is calculated to poison the moral feelings of yournymen, and perhaps to sow the seeds of ruin for many in such places where they are used. Temperance folks should look after this matter.

New York Brass Band.

This famous band, made still more so by the accession of Mr. Edward Kendall, formerly of this city as leader, gave a musical entertainment at the Melodeon, on Tuesday evening of last week. The programme embraced a line of rare and excellent pieces, which were heightened to a delicious enjoyment by the perfect manner of their execution. It is seldom that a military band, unaided by other attractions, can draw even what is called "a respectable house;" much more so, a profitable one. We were pleased to see it otherwise at this Concert. It was not only a good house, which is generally allowed to mean where the gettters-up do not lose more than from fifty to a hundred dollars, but a paying, profitable one giving to each performer a generous remuneration for the exercise of his talents. The superb solos on the Bugle by Mr. Kendall were received with deafening applause and vociferously encored. His popularity remains undiminished here in Boston, and we are glad to know that he finds a good appreciation in New York. As the band are to visit our city again during the summer we presume another Concert may be expected.

A NEW INSTRUMENT.



Small Organs for churches are in great demand.—i. e. A great many churches are introducing Organs into their houses of worship. There are a thousand advantages in an Organ over a common orchestra.

Messrs. Cheeny and Reed in an adjoining town, have recently invented a new instrument which from compass, variety and when necessary,—volume of tone, promises to a great extent to supersede the parlor organ and to answer every purpose of the common organ for churches. The case is finished in a superior style making it a fine piece of furniture. The dimensions do not exceed those of a common sized bureau. It is so contrived as to be blown with the foot or by an extra person. The tone is produced in pipes of a newly invented structure such as to modify

the sound of the reed so as to be similar to the human voice. The tone is beautiful and the pipes speak very quick. There are two stops which run through the keyboard of five octaves which answer to Diapason and principal. There is also a flute stop which runs through several octaves. This is not a reed stop, but is beautifully suited for solos or interludes &c.

A great variety from loud to soft is obtained, and in the harmony of the instrument we have never heard any thing more sweet and enchanting. It is excellent as an accompaniment to the voice. One will be left a while at our office for inspection. Price \$1.50 to \$2.25.

Music Among the Choctaws.

It was stated the other evening, (May 29) by the Missionary lately returned from the Choctaws, that singing was one of the most efficient means of grace among them, and that in the late extensive revival the singing of hymns in their own native tongue had a most wonderful effect.

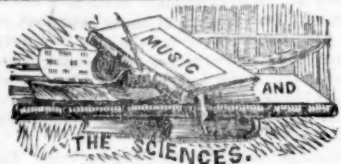
This fact strengthens the position we have taken and the views we have expressed in relation to theological students learning music. We have said even more, that a young man who had no talent for singing should hardly be encouraged to study for the ministry. We certainly believe it, for there are enough who have this talent and are as worthy in all other respects.

One who cannot teach the heathen to sing, should never be sent to preach to them.

Music for Missionaries.

The Numeral Phonographic Method, is completely adapted to convey to every language and tribe, a knowledge of music in a very short time. With this system a missionary could make himself useful immediately on entering the field. The benighted of every land can be taught music on this system at once, so as to read in every key with the greatest facility.—We have seriously thought of preparing a manual expressly for Missionaries, on the numeral plan. What say any of our friends?

JOURNAL OF MUSIC.



Tricks of Trade.

TO THE EDITORS OF THE ATLAS:—

I read an article in the Boston Courier, some little time since, detailing a business transaction of rather doubtful morality, between the Handel and Haydn Society and the editors and owners of a singing book called the Psaltery—which, if true, deserves the severest reprehension—and, if not true, ought to be disavowed, at once, by the Society. The story, as told, was substantially this:—The Government of the Society, in consideration of being paid the sum of two hundred and fifty dollars per year, for a certain number of years, sold, to the owners of the book, the right to print, upon the cover and title-page, these words: "Published under the sanction, and with the approbation, of the Handel and Haydn Society," when not one of the professional men of the Society ever gave their sanction or opinion in favor of it—that, on the contrary, they were entirely opposed to it—that the Society never has, nor will use it—that seven-eighths, and more, of the members are entirely against the whole transaction—that the only reason for allowing the name and influence of the Society to be thus desecrated, was the paltry sum, above-named, to be paid into its treasury. Can this be a fact? And, if it is, is it what ought to be expected, on the part of the leading musical association of New England and (it may be said) of the United States? Is it an honorable transaction, on the part of the Society, in its business Committee? Would a member of that Committee be guilty of such an act, in his own private business relations? It establishes the truth of the old saying, now, passed into a proverb, that men will at scruple to do things, as a Society, or Corporation, they would not dare do, in their own individual capacity.

It is obvious to every one what use the owners of the book intended to make of the "sanction and approbation" of the Society. They knew it would make the book sell in every town and hamlet of New England, where the Society's name has great weight and influence. In this city, where the opinions of the profession, and members of the Handel and Haydn are known, it was not worth one farthing, and the matter was publicly laughed and jeered at, as one of the humbugs and tricks of trade.

But there are other considerations for the Society to take into account, besides the paltry matter of dollars and cents. Did the Society or its Committee not know that such prostitution of influence, upon such terms, would effectually prevent any poor but talented musical writer from publishing his work? That he could only do it to his certain ruin? That he could stand no chance in competition with the wealth and influence which had been acquired by this species of "false pretences"? Does the Society not know that by such action they must lose the good will and service of high-minded professional men? That they will lose the sympathy and support of that public who will not, for any length of time, countenance any such unfairness? That it will lose its power and influence for doing good throughout the country, where these transactions must eventually become known, and thus be effectually debarred from continuing in its proper sphere of usefulness and honor? I wish to put this matter to them as it is, and to counsel them, if they have become entangled in any "unholy alliances," to free themselves at any cost or trouble; and after they have done this, and make proper reparation for wrongs committed, they can stand once more before the public with the consciousness of a right to its sympathy and support. Without they do it, their name will become a reproach and a by-word.

A MEMBER.

Music in Boston.

As the summer months approach the number of concerts gradually diminish, and music, like the "world of fashion," leaves town and goes "a traveling;" now, to listen to the thundering about of the mighty Niagara, and anon, the frivolous gossip of sentimental Saratoga. The city, in the rosy and glowing months of gay Summer and Autumn, unnerves its vigor, and in this general relaxation, as a plain matter of course, Music participates; its like all animate nature, must have plenty and healthful climate to thrive in gleesome and florid life.

The greatest novelty of the season, and that which was to take the city by a perfect storm, was the performance, at Mr. Maeder's annual concert, of Rossini's Overture to "Semiramide," arranged by Cez-

ney, by sixteen performers on eight piano fortes.—The flourish of trumpets, heralding this astounding production, had been in the liveliest motion for more than three months, and public expectation roused to its seventh acme of hope. It was to be, beyond the dream of comparison, the most brilliant, wonderful and meritorious triumph of the time. The public obeyed the summons; heard the call and mouthed the bait; and filled the house to suffocation. No sooner however, was it performed than a universal impression of disappointment was visible on every face. The inference could not be resisted that it was a decided and humiliating failure. What, and where were the reasons? The execution of the piece was generally pronounced, by those qualified to judge, as shockingly bad and reflecting most unenviably on the performers. We cannot account for this but by supposing no rehearsals to have taken place, and also a culpable indifference on the part of the "sixteen" in giving it any effect even of a first rehearsal. Either reasons are alike disgraceful and inexcusable; the one insulting the public, the other—themselves. It was the duty of Mr. Maeder to have placed the piece before the public in a style and perfection of finish somewhat correspondent to the fulsome promises made through the press and interested friends. From the high reputation he has among us we expected, and had legitimate ground to expect, better things. With the composition of the piece our structures have nothing to do; whatever Rossini attempts to do, is done. He is a workman and knows no failure. His promises are fulfillments in the end; certainties in embryo, that never blast or miscarry.

Education.

"Educate a people and you will have men" said Seneca. We, as Americans, boast of a free and enlightened country, and are ever ready to exhibit our educational facilities in their clearest and most striking lights. Of the advantages we possess over other nations for raising the mind of the mass, there can be no question; nor that the mental standard, as a natural and legitimate offspring of these advantages, is better and more elevated than in other countries. But still, we think there is a lamentable deficiency, both of heart and head, even here where panegyrics glow with the brightest lustre in telling our wisdom and manifold educational blessings. We need, and are yet to be educated to live better and greater lives.—We have yet to raise stronger and nobler minds. We have yet to educate men who shall do honor in our national councils; patriots, philanthropists, and Christians. The American temperament is nervous, excitable, fitful; it needs to be taught repose. Our requirements too much ask for that which goes for effect, show; that seems, not is. We read more books and study more sciences than others, but not always with corresponding credit. We would have extensive superficialness, instead of healthy depth. These, with other defects, call for reform. Public sentiment, too, needs a most stringent discipline. Sometimes it is right, tried by the great balance of truth, justice and religion, sometimes wrong. In the event of the latter its despotic sway is a path dark with moral devastation. Educate, in a proper manner, this vacillating principle, and its evils comparatively banish.—We intend occasionally to advert to this subject, for it is one upon which much may be importantly said and written.

The article on Tricks of Trade in a late number of the Boston Atlas. It tells nothing new in the city. The Boston Academy is a deficient concern. It is not strange that the public press should disapprove of the unjust means to make the Psaltery sell. The extremity resorted to in regard to this book we are certainly led to suppose proves one of three things; either that they were sensible that Mr. Mason's productions were unworthy, or that they were whether good or bad, depreciating in the minds of the community; or else they must have grown greedy of sales more than usual. One of these propositions appears to be true, from the fact, that this book goes out under false colors, as though it were approved by the Handel and Haydn Society. It is said they had not seen it when their "sanction" was bartered for \$250 per annum. The society as such should not be blamed. They *inter nos* were opposed. It was done by a majority of the board only, some of them were opposed to the desecration of the society's name in that manner. A bookseller in Providence wished to know why the Psaltery did not sell—"he had on hand some received a long time since, but found no buyers."

The people are becoming acquainted with the humbugery resorted to in the sale of certain books and this will probably answer the above question: From various sources two things are evident:—The Psaltery does not meet the expectation of some choirs and does not sell any thing like former works of the same author.

Inauguration at Cambridge.

At the recent Inauguration at Cambridge the musical part of the exercises were not neglected. The Misses Garcia of this city were engaged for the occasion and sang in their usual style. This we consider sufficient commendation at least, for all those who are acquainted with their musical powers.

Western Reserve Teacher's Seminary.

We are glad to see from a late catalogue, that the Western Reserve Teacher's Seminary is in a flourishing condition. In the Teachers department, of gentlemen and Ladies, 105. In the Academic department 56. In the Preparatory 42;—Primary 41. Total 244. This we consider a most interesting and excellent Seminary. The expenses are low. Board from \$1, to \$1.25. Vocal and Instrumental music receive particular attention.

It is impossible to estimate the value of our Schools and Institutions of learning. Let them be well patronized.

Reviews

AND
Notices of Music and Musical Works.

The Beethoven Collection of Sacred Music.

This is, certainly a splendid book in every particular. The Elementary Instructions are the best we have ever seen, beside some excellent examples they contain some beautiful Chorals.

Many of the Tunes are arranged from some of the finest of the Instrumental Compositions of Beethoven, Haydn, Mozart and other eminent Composers. There are also many original compositions by the accomplished Editors. And, after meeting with such trash as the Carmina Sacra, Psaltery, and the like, it is really refreshing to find a collection of such beautiful music.

To beautiful melodies, the most classical harmonies have been added, and in this respect the Beethoven Collection surpasses many European works. The harmonies with which most of our books are filled, are sufficient to disgust those the most ignorant of Musical composition. And we think the Editors of this book, worthy of the greatest praise on this point.

A separate score has been added for the Organ, and we think this an admirable plan. In this way, the confusion so often occurring to singers, is entirely avoided.

The work consists entirely of original music. This is a feature sufficiently distinct to render the book worthy of notice. The custom, so much in vogue at the present time, of republishing continually the old tunes, cannot be too severely reprehended.

The mechanical execution of the book is such as to render it agreeable to the most fastidious. In this book the music is clearly and beautifully printed and is not compressed and crowded into narrow limits in this way constantly reminding the reader of the meanness of the publisher, or of the scarcity of paper.

We intend giving this book a more thorough notice in a future number but for the present, we would advise our readers, each one for himself, to procure a copy and give it a thorough impartial examination. Feeling fully convinced that every musical scholar will unite with us in giving the work the praise which it so eminently deserves.

Musical Work.

A plain and easy introduction to the elements of music, with Desultory observation. By A. S. Grenville. Desultory indeed;—contains 55 pp. The book in our opinion ought to have this title—simplification of mystification, or something like that. There may be a nut in this book for certain it is there is a good deal of shell. We have seldom seen so many words about nothing, or when nothing was the result. We do not know the author and of course judge from real premises.

The Juvenile Choir.

This book of 160 pages contains some of the sweetest airs. It would answer very well for some Female Institutions. Most of the music is in three parts with a piano forte accompaniment. As might be expected from Mr. George Kingsley, this book is a valuable addition to the stock on hand. We cannot however approve of songs calculated to create and foster the spirit of war. Otherwise we should recommend it as a superior work of the kind. Retail price about 50 cents.

Mr. L. FOWERS, will please receive our thanks, and continue his exertions. We are also much obliged to Mr. Barborn for his favors.

Fourth of July.

We would recommend to our friends in the country who are desirous of obtaining music suitable for the coming Fourth of July, two beautiful compositions by R. Garcia, Esq., an eminent Professor of Music in his city—"Let every heart rejoice and sing," is a lively and spirited composition, arranged as a Quartett and Chorus, and furnished with two sets of words, adapting it to sacred or patriotic occasions. It was performed in Faneuil Hall in 1842 with great effect by children connected with the Baptist Sunday School Union.

The other piece is entitled, "Hark! Hark! dread our alarm," a National Hymn equally suited for the above mentioned occasion.

We would earnestly recommend these compositions to Choirs, as starting pieces, and as far superior to anything of the kind yet published. The well known ability of their Author is a sufficient recommendation about any praise on our part. It is to be wished that more compositions by the same Author were in circulation among us, as they would tend to supersede the sickening nonsense (we cannot call it music) that has been published of late years in such enormous quantities.

A COLLECTION OF SACRED MELODIES, (sheet music) containing ten and twenty, Oh! had I wings like a dove; There is nothing but heaven: Who are these in bright array; The better land and the land of promise, 16 pages of music for 25 cents. This collection of songs will grace any young ladies music book and ought to lay on every piano. Ferrett & Co's. Cheap Music—very neatly printed on extra fine paper. For sale at Keith's Music Store.

ROSE ARTHURSON'S SONG, five pages, a beautiful thing—key of C, arranged for the piano very easy—good sentiment, adapted to a popular melody. For sale at Keith's, 67 Court street.

A SET OF POPULAR RONDOES:—La Reconnaissance;—Rondino by G. P. Garcia; Egyptian air by Butler; Rondo on the air, hark the conch-bell; Rondoleto by Burgaulier and Rondo a la napolitain by G. P. Garcia; 9 pages for 12 1-2 cts. First rate and no mistake. There is nothing better of the kind—exceedingly cheap. It seems to us almost impossible that music can be furnished so cheap. It is certainly a great deal nearer than the common plate music. For sale at Keith's.

SONG. The winds and waves, as sung at the public concerts with great applause, written by Geo. Chulidge Esq., Music by F. Bricher. This is a new song, published by Chas. H. Keith, a very tasty and splendid thing—five pages.

SONG. Gen. George P. Morris's melodies for 25 cents. For sale at 67 Court street. One balmy summer night, Mary. The heart that owns the tyrant away: When I was in my teens, I never have been false to thee.—The star of love,—Through the streets of New York city; all arranged for the piano;—14 pp. of Music.

They had woven the spell, a favorite song, Poetry by Geo. P. Morris, Music by Austin Phillips;—a love song—5 pp.

MELODIES OF ALBION, by English Composers, 25 cts. See these at 67 Court street;—Ye Scenes of my Childhood;—Here's a health to thee, Mary—by Cornwall, Music by Rodwell.—The sunny hours of Childhood—Come thou art in sorrow;—Bridal bells;—The happy dream of youth;—13 pp. All Songs with piano forte accompaniment.

DON'T YOU DANCE THE POLKA? A comic song, arranged to the Air of the "Cachoukank," with an accom't for piano. Found at Keith's Music Store.

LOVE SONGS—A very pretty Glee by John Gibson, of this city published by Chas. Keith, 67 Court street.

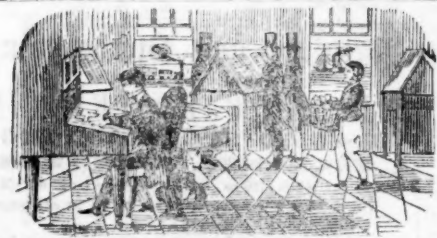
BEAUTIES OF THE BOHEMIAN GIRL, carefully arranged in easy style, for the flute or violin. Here are 20 beautiful airs in classic style, published on 5 pp. Chas. H. Keith, No. 67 & 69 Court street.

DAVIDS HARP—decidedly the most popular Sabbath school book, ever published in this country, because universally liked—and re-bought, and re-bought again in schools because they can find nothing equal to it; used in the Boston Sabbath Schools of four of the largest and most influential denominations. A new edition just out. So many have been printed, that the publisher will put them at \$3.25 per dozen cash. For sale at this Office.

Business.

Mr. Bennett's Papers have all been sent with the Albany bundle. We are sorry they have not been received. If he will inform us what numbers have not been received we will forward them.

"MUSIC IN AMERICA," by W. H. Cudworth, continued in our next.



News Department.

WAR NEWS TO MAY 6. May 20.—This morning papers bring important news. It seems that previous to May 3d, Captain Walker of the Texas Rangers, with 24 men on the 27th of April, were on their way to Gen. Taylor's Camp with several loads of provision. They were met by the main body of the Mexicans, and contested their ground for 15 minutes and some 35 of the Mexicans fell. He was compelled to

retreat, and arrived at Point Isabel with 16 of his men.

He then raised ten volunteers, resolved to go through or die in the attempt. He succeeded in reaching Gen. Taylor's Camp, a distance of about 39 miles, cutting his way through the Mexicans, with the loss of six of his men and his horse, which was shot from under him.

On the evening of the 3d, (Sunday) Gen. Taylor moved a large body of his forces to take the field determined to keep up communication with the valuable stores at point Isabel. He passed on without molestation, and arrived safe. On the morning of the 5th, (Tuesday) the Mexicans intending to take advantage of the weakened force at the camp (about 800 under Maj. Reynold) commenced an attack, with their force in the rear and opened their batteries from Matamoras. The latter war silenced in 30 minutes and the city injured. More than 700 Mexicans fell dead on the field in the rear.—The firing continued more or less all day.

The news of this battle was communicated to Gen. Taylor by Capt. Walker. On the morning of the 6th, heavy cannonading was heard and it was expected that a new attack had been made on the Camp. Gen. Taylor was to start for the Camp this morning.

WAR NEWS TO MAY 26. From the Seat of War, 17th.—On Gen. Taylor's return to his Camp, with provisions. He was met by 6,000 Mexicans, commanding a Defile through which he was to pass, by their artillery. Gen. Taylor's orders were, "to find the enemy with the bayonet," and with his 1600 men he made a charge on them, cutting his way—took 8 field pieces and 300 prisoners, among whom was Gen. Veaza.—In this and the former action, it is stated that about 12,000 Mexicans have been killed, and only 62, or as appears from other papers 263 Americans. Maj. Ringgold has died of his wounds. In the battle the surprise was so great that Gen. Arista had no time to save his papers. An uncommonly large number of American Officers have been wounded.

Gen. Peredes the President's protegee of Mexico, has encouraged desertion in our army with some success. News from Vera Cruz represent the Mexicans as all enthusiasm and full of hope.

We hear that 8,000 more Mexicans have reached Matamoras. And Gen. Peredes is marching at the head of 15,000 more, to chief command. Our Consul and the American residents have been sent away. Doubtful.

The Picayune states that desertion and sickness curse the American Camp. It is on the whole rather difficult to get at the truth.

27th. The official news to date is not materially different from the foregoing. Gen. Taylor had two engagements on his way to the Camp, in which the American force distinguished themselves for bravery.

THE BATTLE.

A Correspondence of the Picayune writes:—

At the second fight not over 1500 of us were engaged at once. At the first fight they had over 6000, we about 2000.—At the second they had a reinforcement of 1000 or more, and we, as I said above, had only 1500.

They lost their all—everything was captured—all their mules, about 500 or more, and pack saddles, a very large quantity of ammunition, their camp equipage, artillery, 1000 stand of arms, (muskets,) together with lances, drums, accoutrements, clothing, supplies, colors, &c., &c. As we rushed after them in pursuit, all this was encouraging.

Their dinners were on the fire cooking and answered for our supper. We ate their bread, soup, tomatoes, meal, &c.; smoked their cigars, (a good many fine ones being captured,) and drank their liquors. Their ready-slaughtered beef did not come amiss, nor that on the hoof.

Our battalion followed at a run in pursuit six miles to the ferry, where they crossed. The last few miles their retreat was perfect confusion—every one for himself and the devil for them all.

Most of their shot, cannon balls, grape and canister, was copper, brass and some composition—which is against, if not the law of nations, their usage, &c.

MORE PLUNDER. Gen. Taylor, among the spoils, found some excellent charts of Mexico—roads, mountains, rivers, defiles, &c.—the very guide so much wanted.—Times.

Foreign Items.

Professor Jacob, of the Imperial Academy at St. Petersburg has just communicated to that body the invention of an electrophonic telegraph composed of ten keys ten different accords, and ten conducting wires by which the letters of the alphabet and words can be expressed by means of sound.

The Reformed Jews of Berlin, inaugurated on the 8th of April, in the handsome synagogue which they have recently erected in that city. The principal changes adopted by their Reformists in their service, consists of the substitution of clergyman for Hebrew, in the admission of women into the body of the synagogue who before had been obliged to remain in a graded gallery carefully curtained; and in the men being obliged to keep the head uncovered.

The King of Prussia, has just issued orders to the President

of the Province of Siberia to cease all proceeding against Mr. Ronge by the criminal courts at Breslaw, owing to articles contrary to the Roman Catholic doctrines in some of his pamphlets in favor of the clergyman Catholics of whom he is founder. This toleration has had a good effect on the public mind.

A numerous meeting was held at Exeter Hall, London, April 23th, to procure the abolition of capital punishment.—O'Connell referred to various cases of unmerited death. A Society for the abolition of capital punishment is to be formed.

SPAIN is again distracted with a revolution and a bloody movement, more serious than that of 1820. It seems to be against the soldiery and authorities. It is said to progress rapidly. The city of Leo, Capital of the province of that name, hoisted the flag of liberty and was saluted by the whole garrison.

Crowned heads necessarily debase and render poor and miserable a large portion of their subjects.

IRELAND. The distress of Ireland is great. Actual starvation and famine is staring multitudes in the face. What a monstrous evil, that the hand of civil oppression should be so heavily laid on an industrious people. Priest craft curses the land and Aristocracy enslaves the body. Poor Ireland! we may well say, as there seems to be no hope.

MOUNT HECLE. The flames during a recent eruption of Mt. Hecle attained a height of 14,400 feet, their breadth was wider than the most considerable river of Scotland. Stones weighing half a ton were thrown three fourths of a mile.

The funeral of the late Prince William, of Prussia, occurred the 14th of April.

SAVING lives from shipwreck. Capt. Jermingham (London) has conceived the plan of constructing an anchor with flukes moving on pivots, so as to drop down on the shank and thus to be placed in a mortar charged with powder, and with a line or small rope attached, to be discharged from a vessel, or from the shore to draw out a boat through the surf. The experiment has been tried with success.

LOUIS PHILIPPE narrowly escaped being shot by a drunken soldier, named Secombe. He was returning from a promenade to the Forest Fontaine place. The event has produced a great excitement in France. Louis Philippe is much beloved by his subjects.

THE CHOLERA is raging in Northern Persia.

EMIGRATION is rapidly going on, from Germany and Ireland to the United States. A volunteer German company have offered themselves for service in the war against Mexico. The Irish of this country are inveterate against England.

FRANCE is anxious to establish a regular communication with the United States.

Nine agents of tow boats in New Orleans have agreed, that hereafter, no tow boat under their control, shall make up her tow at the Levee on the Sabbath.

TONE of the leading papers May 22. The leading papers now talk of carrying war into the heart of Mexico and of making our own terms of peace—of making fair promises to the Mexicans of due respect to their rights, of delivering them from their despotic military rulers and of aiding them in establishing a free government like our own. This is talk;—what will be done time must reveal.

THE MONTREAL PAPERS bear down hard against the United States as the Monopolizers of the whole western continent! They think that France and Great Britain will not look coolly on, while "THEY have interests in Mexico." No doubt John Bull would like to control the destinies of Mexico. There is but little danger of any interference on the part of France.

LIBERIA AND THE BRITISH GOVERNMENT. Fears have been entertained that the British Government were looking with jealous eyes on Liberia and would cause some trouble to the colony. Certain English officers had stated at the last dates from the colony, that their Government had no idea of interference.

LIBERIA. A distinguished feature in the general character of the colony is the prompt efforts in the establishment of schools.

One hundred of the recaptured Africans, landed at Liberia, have been received by the Methodist Mission in Monrovia.—They are mostly boys from 8 to 18 years of age. A circular has been issued calling for help.

GOV. ROBERTS. (Governor of the Colony of Liberia) requests the United States to give them a few stands of arms for the protection of new emigrants. His message to the Legislature is able and interesting.

In France education is almost entirely in the hands of the priests; in charitable institutions the Clerical tutors are numerous. The consequences to the Church are obvious.

Several parcels of potatoes from the Azores, have just been introduced into the London market both for food and seed.

On Tuesday Morning April 7, five large pieces of ordnance arrived at Birmingham from Wigan to be forwarded to London. They are 56 pounds 8 feet long and weighing 3 tons each. They are for a government order.

The qualifications of a newspaper publisher in Portugal under the proposed law for the regulation of the press, is higher than that for a deputy.

Musical.

RUSSIA. One of our savans has invented a musical electric telegraph, by which sound, not signs, are made the medium of communication. The Academy has reported in favor of the invention.

SACRED HARMONIC SOCIETY. Handel's Oratorio of Joshua was performed on Wednesday night, April 4, at Exeter Hall, London, by the Sacred Harmonic Society. The principal part was sung by Mr. Braham, though he is no longer able to perform feats of Vocal power and agility, yet he possesses as ever all the qualities of a singer which depend on artistic accomplishment, intellect and feeling, and is listened to with admiration and delight. He ought now to be careful

not to appear except when he has the opportunity of displaying these qualities. The other principal singers were Miss Dolby; Mr. Sunderland; Mr. Phillips, who acquitted themselves ably.

PHILHARMONIC SOCIETY. The second Concert by this Society, took place on Monday, March 30, by Commarel and was honored by the presence of Royal highness, her Majesty, and many distinguished members of the Court. The National Anthem was performed as the Queen entered. There were only two vocal pieces in the Concert and it was finished at half-past ten. Her Majesty and Prince Albert seemed delighted with the performance.

LAVENA'S CONCERT. This Concert took place at Covent Garden, London, on Monday, April 6. It is useless to attempt a list of the performers or pieces. Get all the programmes of all the Concerts of the season, get a list of the pieces and singers and you will have an idea of Mr. Lavena's first part. The Concert commenced at 7 and closed about half-past one.

Dragonetti the great double bass player died on the 16th of April, at his residence at Leicester Square, London. H. was born at Venice in 1766 and his father was also a great contra-basso. At 13 the young Dragonetti was prime basso at the Buffa theatre at Venice.

The late Mr. William Hawes the celebrated composer whose decease occurred on the 18th of February last had held the office of one of the Vicars choral of St. Paul's upwards of thirty years and had the superintendence of the junior choir of boys of the Cathedral. He had also established a business in the stand of publisher and music seller.

Prune a celebrated Belgian violinist, has arrived in London.

American Harp.

Any one having a set of the Harp for sale can hear of a purchaser by applying at this Office.

News Items.

A few days since a gentleman from Virginia, while listening to a debate on the floor of the Senate about a pair of new gloves. He remarked to the Senator who introduced him, that he had no doubt the gloves had been taken by a couple of old codgers who had stood near him. On being requested to point them out, the said "old codgers" proved to be the British Minister and Gen. Scott.—*Weekly Fountain.*

April 30, A fine shower last night and this morning.

MAY FOURTH.—A fine rain in the afternoon.

COLONIZATION AND ANTI-SLAVERY. Some of the plans and propositions of the colonization society seem to us futile and unwarranted, in relation to slavery in the United States; but we do not see how calm and decided Anti-slavery men and Abolitionists can deny that the Liberia colony opens a most favorable door for the civilization and christianization of Africa.

Editors Looking up.—We saw two editors says the Pic. last night, looking up through the large telescope, at Saturn and her belt, or bustle.

Independence.—A strong determination to place yourself where you are not wanted.

There is a young lady in this city so modest that she had a young man turned out of doors, for saying the "wind had shifted." This is a great age.

It is said that Bronchitis, and all similar affections, may be prevented by bathing the neck and breast every morning with cold water. The experiment is at least worth trying.

It is observed in those countries where God does most for man, that man does the least for himself.

Charcoal.—It is asserted, is an antidote for mineral poisons. It neutralizes even arsenic, according to the story.

MARRIAGE. At New Lebanon, on the 5th inst. Mr. Moses D. Cambell of the Cold Water Establishment at New Lebanon Springs, N. Y., to Miss Paulina Whittemore of Fitchburg, Mass. He is remembered with interest by friends in Boston. We wish him much happiness.

THE ANNIVERSARIES occur this week, (May 12) in New York—among the rest, the Moral Reform parties met, one the 12th, the other the 13th, we shall expect to hear of their doings.

LIBEL SUIT. The Editor of the Massachusetts Cataract, has obtained a verdict of \$618.50 and costs against Hiram Davis a Rumseller of Worcester, for libel in the "State Sentinel."

PALERMO N. Y. "The science of Music is receiving considerable attention in our town. At present we have two schools, numbering one about 60 the other about 100, under different Teachers."

MORAL REFORM. The "majority" side of the question pursue a still and quiet course; paying no attention to the charges made in the new paper. Who is right and who is wrong, we cannot say, but there appear to be things which ought to be looked into by a judicious, unprejudiced committee.

Notice has been given to Great Britain providing for the termination of the joint occupation of the Oregon Territory.

FLUENCY.—It was mentioned in a recent paper that a fluent speaker is supposed to utter from 7000 to 75,00 words in an hour. We understand that a person

had the curiosity to count the number of words in a sermon recently delivered by a clergyman of the City of Peace. The sermon was found to contain 5,800 words. It occupied the preacher in its delivery about forty minutes. It appears from this, that the speaker must be able to utter more than 8,500 words per hour. Rather fluent he must be!—*Trae.*

The Hutchinson Family.—By a north of England paper, it appears that the Hutchinson Family are prospering, as they deserve to do. That journal says:—"The concerts given at the Athenaeum by these simple unaffected singers from the "Old Granite State," continue to attract large and genteel audiences. Their concert on Tuesday evening was crowded to overflowing, hundreds being unable to obtain admission. Those who were present were highly delighted, if continued applause may be taken as expressive of delight. The plaintive and mellifluous singing of the sister was well relieved by the dry humor of one of the brothers."

Miscellaneous.

Beauties of Literature.

[Extract from the Musical Gazette.]

"All ships start by leaving the wharf," the same as an omnibus, "and get to sea by getting out of the harbour," strange! "Contents" of a ship; ships are laden with freight or cargo. "This Gulf Stream is famous for several things—sea weed, warmth of the water, thunder storms, rain storms &c." "We stayed in the stream about a week"—Most have got rather wet, unless at some public house,—"during which time we had abundant opportunity of seeing the curiosities of the place." Curiosities of the Gulf Stream—a place. We were not aware that there was any "place" in the Gulf Stream. There are places on land and curiosities in museums, libraries and cabinets &c. "I was startled, in looking over the side (of the waggon?) to see a lot of little white things, looking (with eyes wide open) like a shower of spray." Does a shower have eyes?—"One day (about 10 o'clock A. M.) the sun went down bright and beautiful in the West. And, (about five minutes after) just as he passed (rapidly) over the horizon, the full moon arose."

The words supplied, most naturally come in. To say nothing of edification; the readers of articles, abounding in such mongrel English, would not improve much in their literary taste. No matter, however, if the one man power is thereby promoted.

The Saturday Messenger has the following:

Rules for Writing.

CORRESPONDENCE.—In writing a letter to a gentleman with whom you are not very intimate, commence by writing his name; and beneath it a little in advance, "My Dear Sir," or "Sir."

Remember that the terms of compliment at the close of a letter—"Yours very respectfully, &c.," are merely forms signifying nothing. Do not therefore avoid them because you dislike the person addressed. A lady's letter should always be enclosed in an envelope, unless it is going to some distance, and the postage would be increased by the extra sheet.

In writing to a lady put the name of the lady addressed at the bottom of the letter, towards the left hand corner.

Ladies are sometimes obliged to write business letters, and they should remember that in these, as well as in other epistles politeness should not be altogether overlooked; courtesy never loses anything but on the contrary is always a gainer. A business letter should be answered, as soon as possible. It is a gross breach of etiquette if you permit the letter of a friend to remain longer than a fortnight unanswered.

All notes should be enclosed in envelopes.

Business letters should be written on plain paper.

The most appropriate ornament for either letter or note paper is a stamp of the crest or initials of the writer.

Wafers are of course never used; a large seal to a lady's letter is in bad taste.

In letters not on business, to gentlemen, always place the date at the end of the letter.

It is considered a mark of respect to commence a letter towards the middle of the page. The lower towards the middle it is commenced the greater is the deference expressed. Between friends this custom would, of course, be absurd.

Figured and colored paper may be used by ladies, but pure white paper, with gilt edges, is more strictly in good taste.

Concert.

Some one has sent in the following programme probably for insertion in the Journal. In what part of the world "it come off" we cannot tell. At the head of such programmes, it would be well, always to insert the place; then if they are sent to friends at a distance the latitude and longitude of the performance may be obtained:

Concert of Vocal Music, with accompaniments on the Piano: Mrs. R. Whitacre, Pianist: under the direction of Mr. Ambrose Smith, Teacher, consisting of Anthems, Pieces for the Choir, Duets, Trios and Songs; to take place in the Presbyterian Church, on Wednesday Evening, commencing at half past six o'clock.

PROGRAMME.

PART 1.

1 Evening Song 2 Prayer. 3 O worship the Lord. Motett; 4 Brown; 5 Mary at the tomb. Song. 6 Why do ye mourn? 7 O tell me, stranger, Trio. 8 Oakland; 9 Bird of the South, Duett. 10 Advent. Anthem. 11 Juvenile class will perform a few pieces.

PART 2.

1 Anthem; 2 Sacrin; 3 Are there tidings? Duett; 4 Far, far at sea; 5 Grave of Bonaparte, Song. 6 Zephyr; 7 Have mercy, Duett; 8 There is an hour, of peaceful rest; 9 I'm a Pilgrim; 10 State Street; 11 Watchman's Call.

New Lisbon Feb. 10, 1846.

Advertisements.

WOODBURY'S work on Musical Composition, for sale at this Office, wholesale and retail. A good book for Musical Students.

JOEL P. BISHOP.

ATTORNEY & COUNSELLOR.

No. 10 COURT STREET,

BOSTON.

CHARLES H. KEITH, 67 and 69 Court Street

Agent for the New England States for the sale of E. FETTER & Co.'s cheap Music and Music Books, which is about one fourth of the usual price of Music. Just published Nos. 1 and 2 National Glee, a collection of Glee, Madrigals, Catches, Rounds, &c., Patriotic, Sentimental and Humorous, selected and arranged from German, English and American composers, and adapted for the use of Singing Societies, Social meetings, Glee Clubs, &c. This book when completed, will make a volume of 184 pages. Single numbers 25 pages, 17 cts. and \$1.50 per doz. 20-64

ADAMS & HOWE, Machinists, builders of all kinds of Machinery, Lathes, &c., &c., No 2 Spring Lane, Boston. Repairing done at short notice. U. T. ADAMS. W. B. HOWE.

SAMUEL M. ROBS,

DENTIST.

30 SCHOOL STREET, CORNER OF PROVINCE,

BOSTON.

Attends to all operations in his profession, such as plugging with Gold and Silver foil, setting beautiful Mineral teeth on pivot or Gold plate, polishing, extracting with patented instruments, destroying the nerves of aching teeth, &c. &c. in a manner and at prices that cannot fail to meet the approbation of the refined and economical.

NEW MUSIC.—A new Collection of Church Music.

Music, The Boston Sacred Harmony or New England Collection of Church Music, containing new, original, and select Hymn Tunes, Anthems, Motetts, Sentences, Services, Chants, etc., etc., designed for the use of all religious denominations, adapted to every occasion of Public Worship or Private Devotion, and suitable for Singing Schools and Societies, Edited by T. Bissell, just published and for sale at Keith's Music Publishing House, 67 & 69 Court St. Boston Nov. 3, 1845 15-46.

SHEET MUSIC and Piano Fortes constantly for sale by Oliver Ditson, 135 Washington street.

A CARD.—Lessons given on the following branches of the science of Music, viz. Organ, Piano Forte, Musical Composition, and the cultivation of the voice as taught in the most celebrated European schools of Music. Teachers from the country will be taught on the most reasonable terms.

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No. 2, Odcon, Boston, Mass.

PIANO FORTES to let, by **OLIVER DITSON,** 135, Washington street.

EDWARD HARPER, FIANO FORTE MANUFACTURER, of Iron and Wood Frames, No. 84 Court street, Boston. Piano Fortes to let.

T. GILBERT & CO., Piano Forte Manufacturers, at the old stand, 402 and 406 Washington street, Boston. T. GILBERT, original partner of Currier. H. SAFFORD.

Printing and Stereotyping.

Almost every variety of

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On as Low Terms as elsewhere, and in execution

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SINGING BOOKS of all kinds are furnished at the office of the Journal of Music, No. 8 Court Square, Boston, Mass. at the lowest prices!!

Music Notice.

B. A. BURDITT,

Composer and Arranger of Military Music, and Instructor of Military Bands, No. 130 Cambridge Street.

Music Arranged for Cotillions, Flute Clubs and small Orchestras at short notice.

DUETT

1st Sopr. or Tenor. 2d Sopr. or Tenor.

1. 'Tis the jocund month of May, When the Trout 'gin sport and play, And the dancing riv-ers bound, Greet the ear with murm'ring sound.

2. With our basket's am-ple store, We are rich and need no more; Towards home we track our way Prais-ing God for hap-py May.

Sopr. or Alto. CHORUS.

Then the fish-er quick pre-pares, All his flies and art-ful snares; What in life is like our day, On a stream in mer-ry May.

Alto or Tenor.

Our hearts are free and light, And our rest as calm as bright; On earth no e-qual lay To the an-gler's song in May.

Tenor, Sva. lower.

Bass.

O Come ye into the Summer Woods.—GLEE.

ARRANGED EXPRESSLY FOR THIS WORK,
BY I. B. WOODBURY.

Sopr. and Alto. **Lively. mp**

O come ye in-to the summer woods, There ent'reth no an- noy; All gent-ly wave the chestnut leaves, And the

Tenor and Bass.

Come, come, come, come, come. come, come, come, come,

O Come ye into the Summer Woods.—CONCLUDED.

17

Repeat ff

earth is full of joy. O, can-not tell you half the sights Of beau-ty you may see, The bursts of gold-en sun-shine, And

come, come, come. I can-not tell you half the sights Of beau-ty you may see, The bursts of gold-en sun-shine, And

2d time ff

ma-ny a sha-dy tree. O come ye in-to the sum-mer woods, There ent'reth no an- noy, All curl-y wave the

ma-ny a sha-dy tree. Come, come, come, come, come, come,

chest-nut leaves, And the earth is full of joy. And the earth is full of joy. - - -

come. And the earth is full of joy. And the earth is full of joy, And the earth is full of joy.

PUTNAM. C. P. M.

Key of F Major.

1. The festal morn, my God, is come, That calls me to thy sacred dome, Thy presence to a-dore: My feet the summons shall attend,
2. With ho-ly joy I hail the day, That warns my thirsting soul away, What transports fill my breast! For lo! my great Re-deem-er's power
3. Hither, from earth's remotest end, Lo, the redeemed of God ascend, Their tribute hither bring: Here crowned with everlas-ting joy,

With wil-ling steps thy courts as-cend, With willing steps thy courts ascend, And tread the hal-lowed floor.
Un-folds the ev-er-last-ing door, Un-folds the ev-er-last-ing door, And leads me to his rest.
In hymns of praise their tongues employ, In hymns of praise their tongues employ, And hail th' eter-nal King.

HARLAN. 7s. 6 lines.

H. W. DAY. D.C.

Key of G Major.

1. Rock of a-ges, cleft for me, Let me hide myself in thee; Let the water and the blood, From thy side a healing flood,
Be of sin the dou-ble cure, Save from wrath and make me pure.
2. Should my tears for-ev-er flow, Should my zeal no languor know, All for sin could not a-tone; Thou must save, and thou a-lone.
In my hand no price I bring; Simply to thy cross I cling.
3. While I draw this fleet-ing breath, When mine eyelids close in death, When I rise to worlds unknown, See thee on thy judgment throne,
Rock of a-ges, cleft for me, Let me hide myself in thee.

LANGDON. C. M.

Key of F Major.

1. Fa-ther of mer-cies, in thy word What endless glory shines! For-ev-er be thy name adored, For these ce-lestial lines
2. 'Tis here the tree of knowledge grows And yields a fair repast; Here purer sweets than nature knows Invite the longing taste
3. 'Tis here the Saviour's welcome voice Spreads heavenly peace around, And life and everlast-ing joys Attend the blissful sound
4. O may these heavenly pa-ges be My ever-dear delight; And still new beauties may I see And still in-cres-ing high
5. Di-vine in-structor, gra-cious Lord, Be thou for-ever near; Teach me to love thy sacred word, And view my Saviour here

PEARLGATE. C. M.

Key of G Major.

1. There is a land of pure delight, Where saints immortal reign; E-ter-nal day excludes the night, And pleasures banish pain.
2. There ev-erlast-ing spring abides And never-fading flowers; Death like a narrow sea divides That heavenly land from ours.
3. Sweet fields beyond the swelling flood, Stand dressed in living green; So to the Jews fair Canaan stood, While Jordan rolled between.
4. But timorous mortals start and shrink To cross this narrow sea, And linger, trembling, on the brink, And fear to launch away.
5. O could we make our doubts remove Those gloomy doubts that rise, And see the Canaan that we love With unobscured eyes.
6. Could we but climb where Moses stood, And view the landscape o'er, Not Jordan's stream nor death's cold flood Should fright us from the shore.

SILLOAM. C. M.

From the Choral, by permission.

I. B. WOODBURY.

Key of D Major.

1. By cool Si-loam's sha-dy rill How fair the lil-y grows! How sweet the breath, beneath the hill, Of Sharon's dewy rose!
2. Lo! such the child whose ear-ly feet The paths of peace have trod, Whose secret heart, with influence sweet, Is upward drawn to God
3. By cool Si-loam's sha-dy rill The lil-y must de-cay: The rose, that blooms beneath the hill, Must shortly fade away.
4. And soon, too soon, the wintry hour Of man's ma-tur-er age Will shake the soul with sorrow's power And stormy passion's rage
5. O thou who givest life and breath, We seek thy grace alone, In childhood, manhood, age and death, To keep us still thine own